



Università  
degli Studi  
di Ferrara

**Marco Peresani**

# **Cronologie e culture del Paleolitico**

## **Lezione 16 – Upper Paleolithic art**

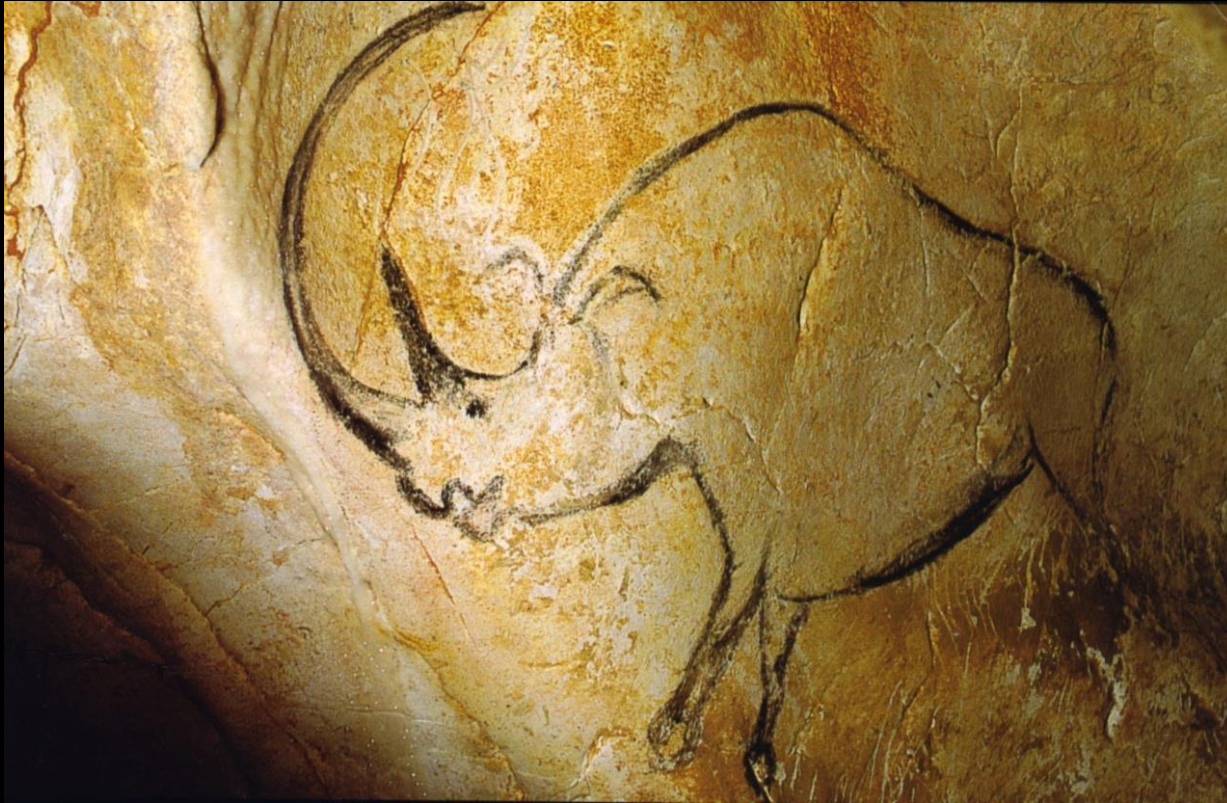
La migration Dessin de Benoit Clarys





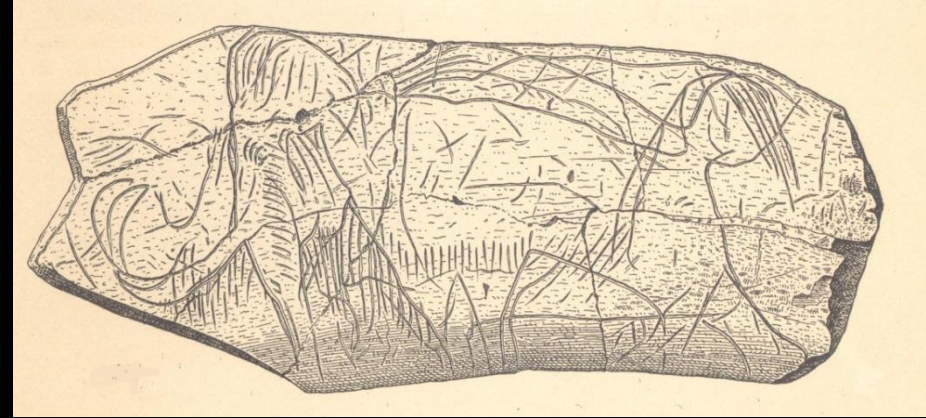
# L'origine dell'arte e del pensiero simbolico

## Grotta Chauvet



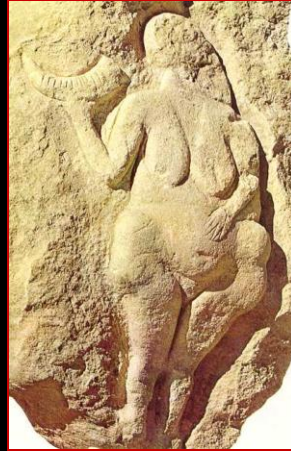
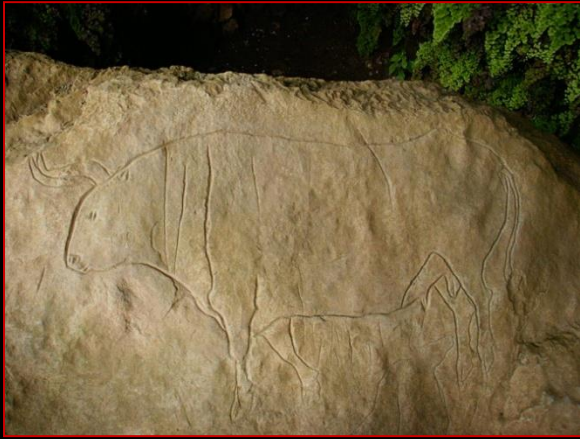
<http://archeologie.culture.fr/chauvet/en>

-1864, Grotta di La Madeleine (Francia):  
Edouard Lartet individua tra i  
materiali in strato un frammento  
di zanna di mammut con una  
figura incisa di mammut  
(a quel tempo erano noti i  
resti scheletrici ma non l'aspetto  
esteriore).

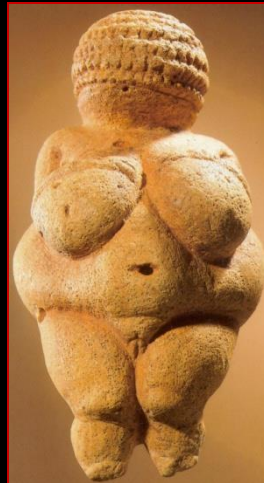


- i margini dell'incisione erano netti = incisione su osso fresco
- patina uniforme = contemporaneità tra osso e incisione, cioè contemporaneità tra "artista" e mammut=l'incisione era pleistocenica.

## Arte rupestre o parietale



## Arte mobiliare



L'arte paleolitica europea è prevalentemente naturalistica, caratterizzata da un forte realismo.

La maggiore concentrazione di prodotti figurativi è localizzata in Europa occidentale (Francia e Spagna):

**provincia franco-cantabrica.**



Una seconda area importante comprende zone che si affacciano sul Mediterraneo:

**provincia mediterranea.**



Le due province possiedono caratteri stilistici peculiari e in parte originali

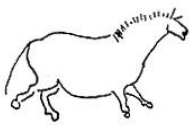
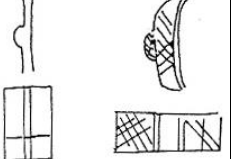
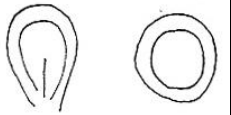
Lo studio dell'arte paleolitica è stato a lungo dominato dalla teoria di André Leroi-Gourhan (1965) che ha suddiviso le produzioni franco-cantabriche in quattro fasce cronologiche e culturali corrispondenti a quattro stili:

Stile 1 (primitivo)  
Aurignaziano

Stile 2 (primitivo)  
Gravettiano

Stile 3 (arcaico)  
Solutreano,  
Maddaleniano antico

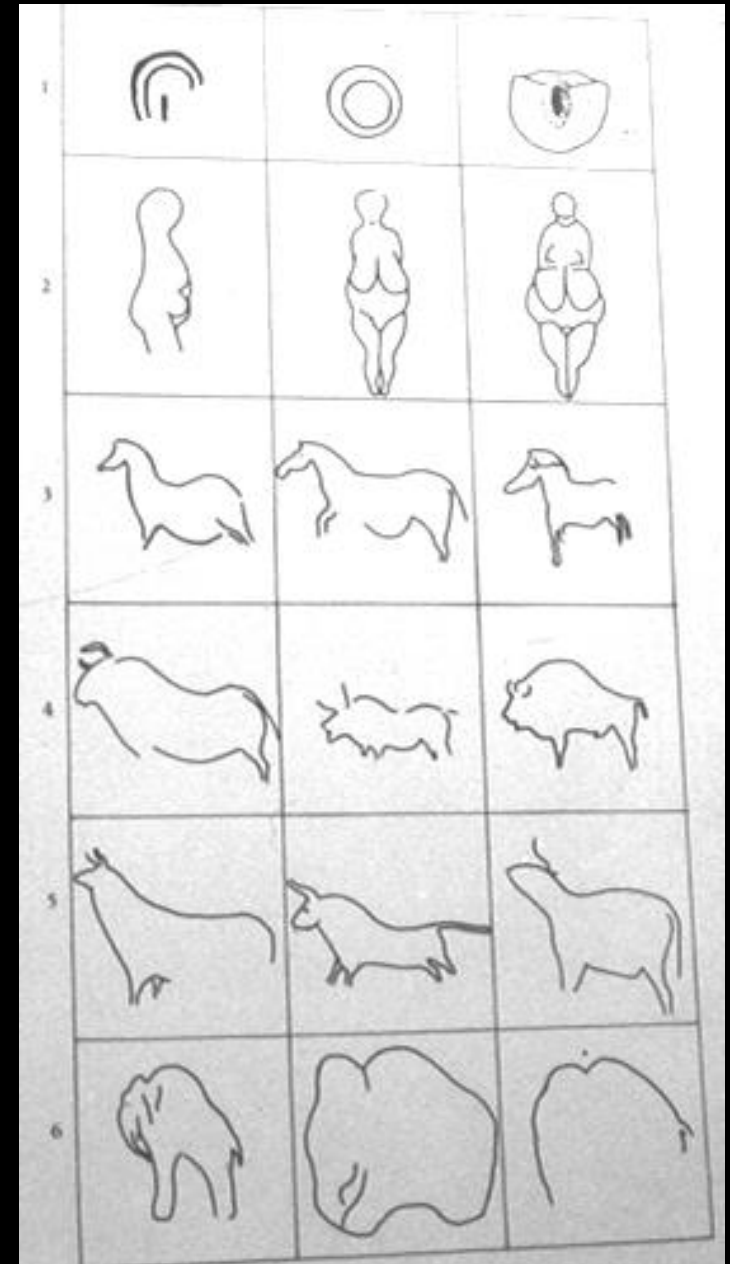
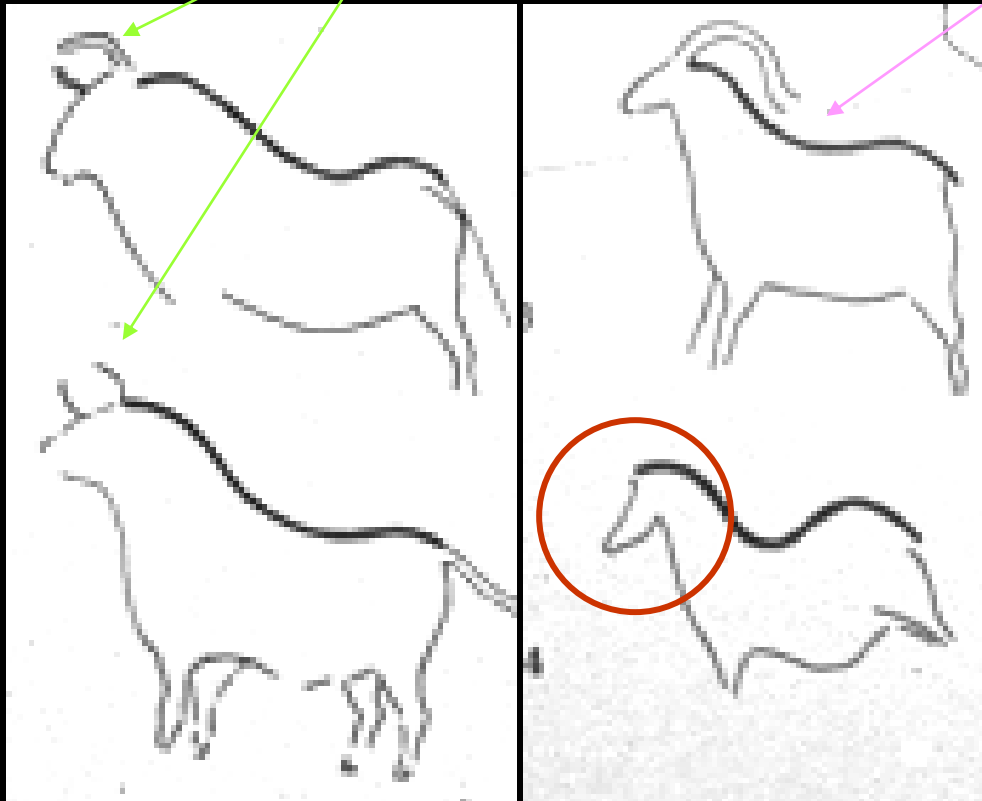
Stile 4 (classico)  
Maddaleniano evoluto

| PERIODE                      | STYLE                   | CHEVAUX                                                                              | FIG. HUMNES                                                                         | SIGNES                                                                               | A |
|------------------------------|-------------------------|--------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---|
| MAGDALENIEN RECENT<br>10.000 | IV<br>RECENT            |   |                                                                                     |   |   |
| MAGDALENIEN MOYEN<br>13.000  | IV<br>ANCIEN            |   |  |   |   |
| MAGDALENIEN ANCIEN<br>15.000 | III<br>RECENT<br>ANCIEN |   |  |   |   |
| SOLUTREAN<br>20.000          | II                      |   |  |   |   |
| GRAVETTIAN<br>25.000         | I                       |  |                                                                                     |  |   |
| AURIGNACIAN<br>30.000        | I                       |  |                                                                                     |  |   |
| CHATEL - PER.<br>35.000      | PRE-FIGURAT.            |                                                                                      |                                                                                     |                                                                                      |   |



Stile 1

**Stile 2:** -profilo semplice delle figure  
-scarsi dettagli anatomici  
-muso dei cavalli allungato  
-linea cervico-dorsale sinuosa  
-corna frontali su profilo laterale



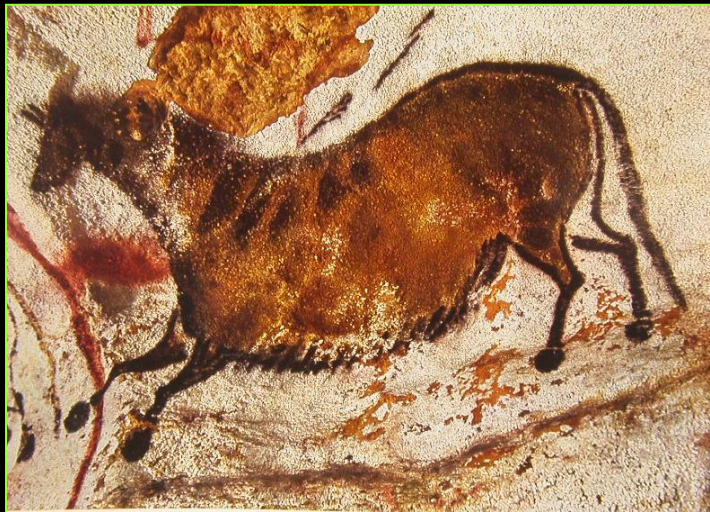
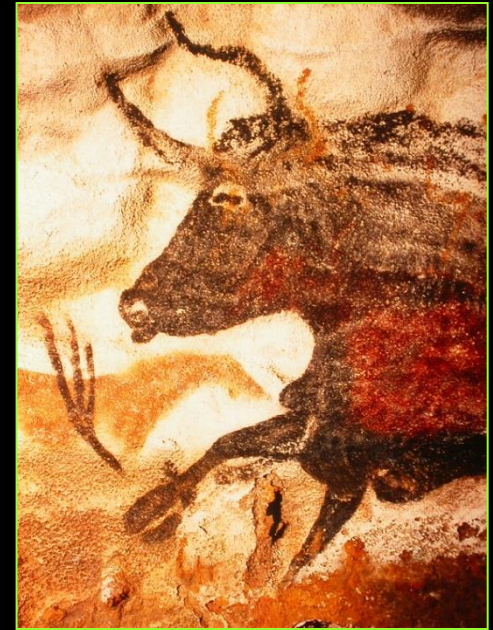


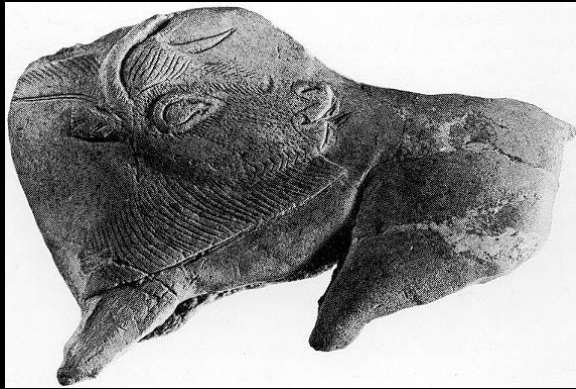
Stile 2



### Stile 3:

- figure zoomorfe dominanti
- rappresentazione dei quattro arti
- corna viste di tre quarti
- buona prospettiva
- dettagli anatomici
- atteggiamenti dinamici
- bicromia





#### Stile 4:

- figure zoomorfe dominanti
- proporzioni anatomiche rispettate
- giuste prospettiva
- grande attenzione ai dettagli anatomici
- sviluppo dell'arte mobiliare
- intento decorativo sugli oggetti d'uso o simbolici
- "profilo ritagliato"

Oggi questo rigido schema non è considerato così attendibile come in passato.

La variabilità dei linguaggi iconografici (= stili) è molto ampia all'interno delle medesime fasce cronologiche e culturali.

Stile **dominante** e non stile **unico**

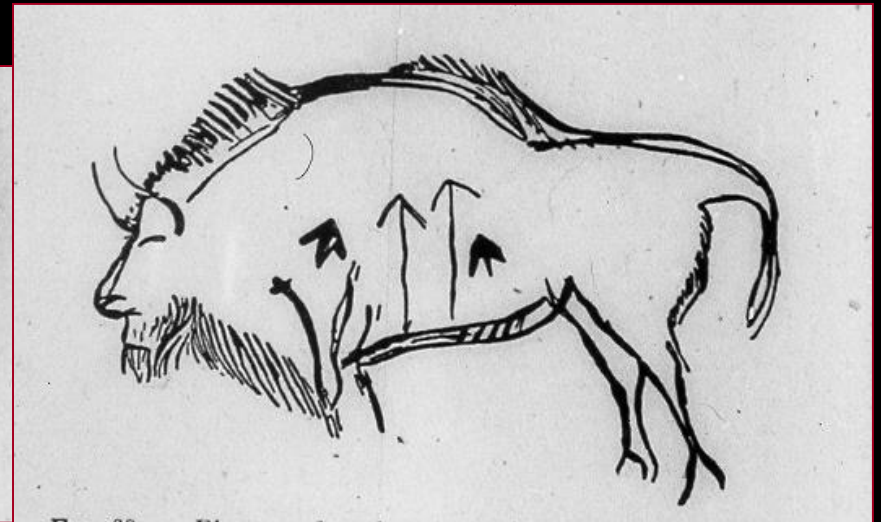
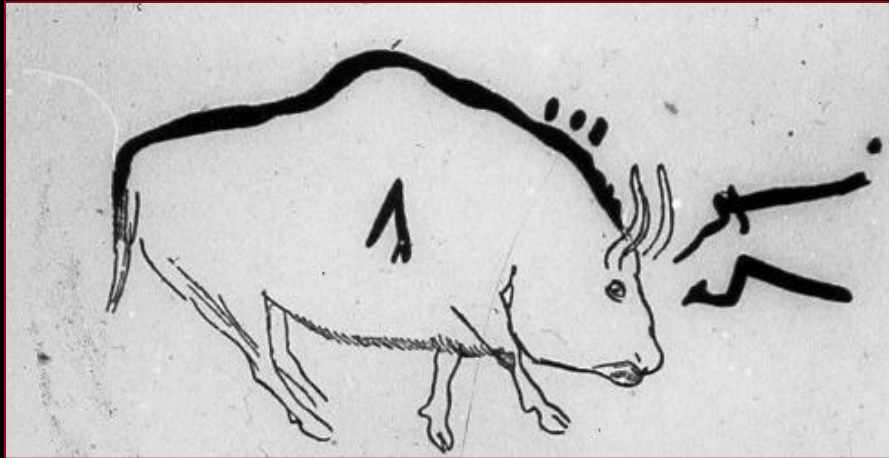
# **I grandi temi dell'arte preistorica**

## La caccia e il mondo animale

- figure zoomorfe dominanti
- animali feriti-raffigurazioni di armi











GROUPES | SÉMINAIRES | SCOLAIRES | PRESSE | PROFESSIONNELS | GROTTES ORIGINALES | 🔍 → FR

**CAVERNE**  
DU  
**PONT D'ARC**  
ARDÈCHE

ANIMATIONS DES VACANCES DE PÂQUES

Découvrez les animations des vacances de Pâques à la Caverne : glissez-vous dans la peau d'un Aurignacien et apprenez à vous nourrir, vous éclairer ou encore à peindre sur les parois d'une grotte.

EN SAVOIR PLUS →

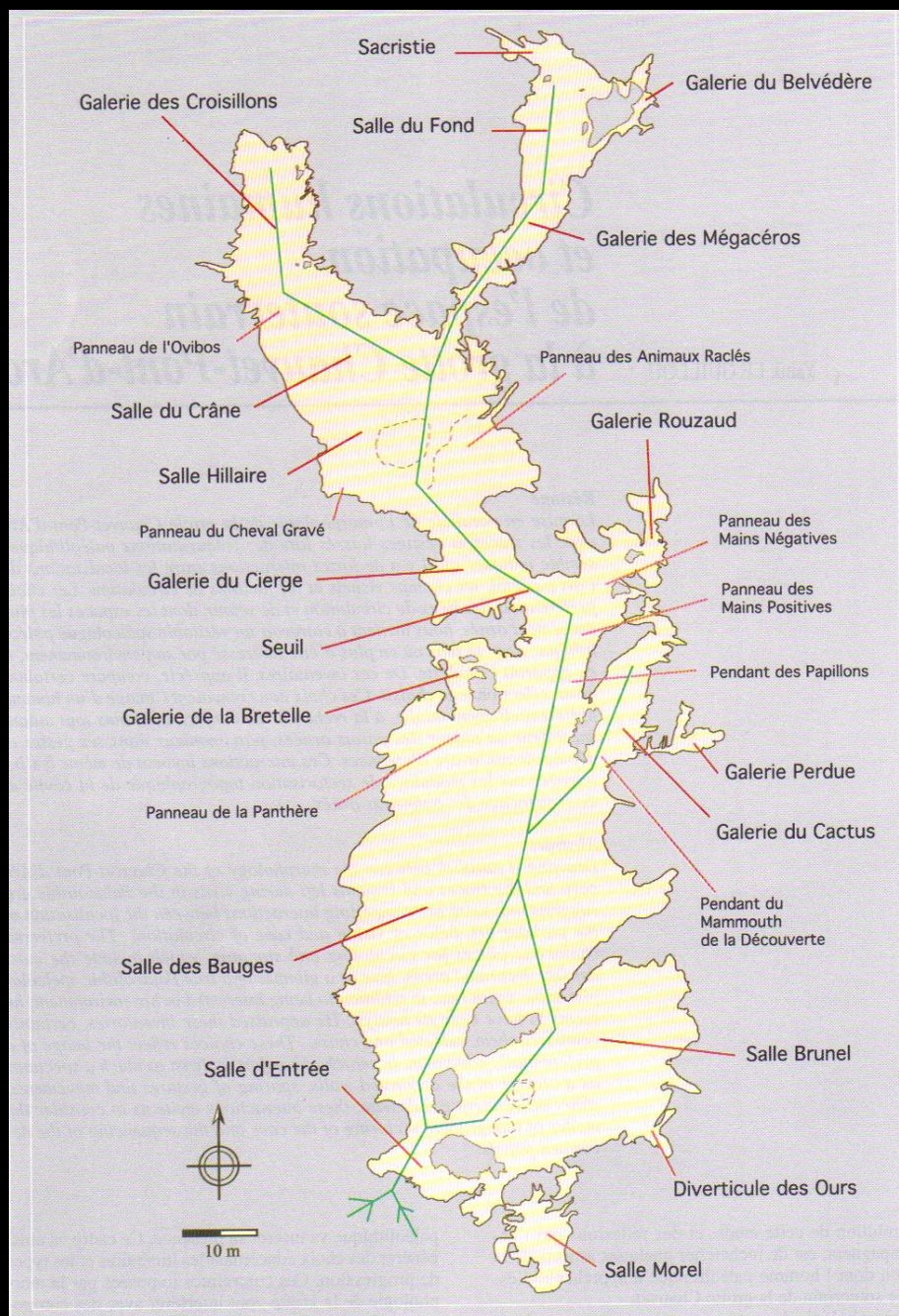
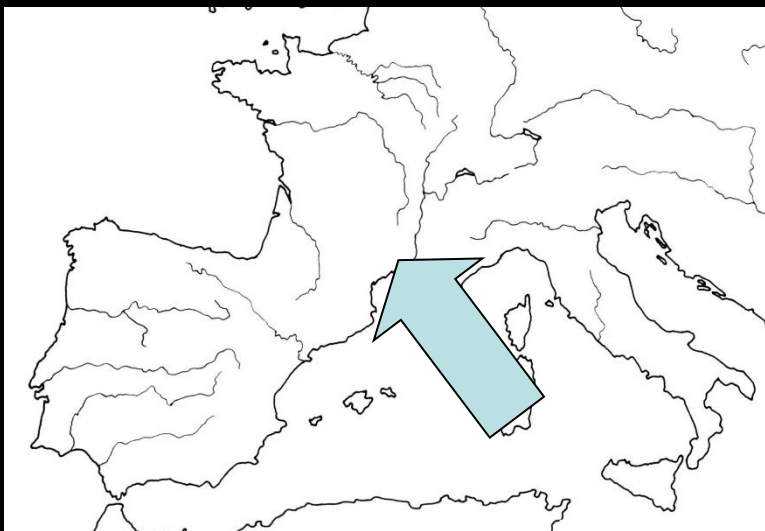
Réservation vivement conseillée

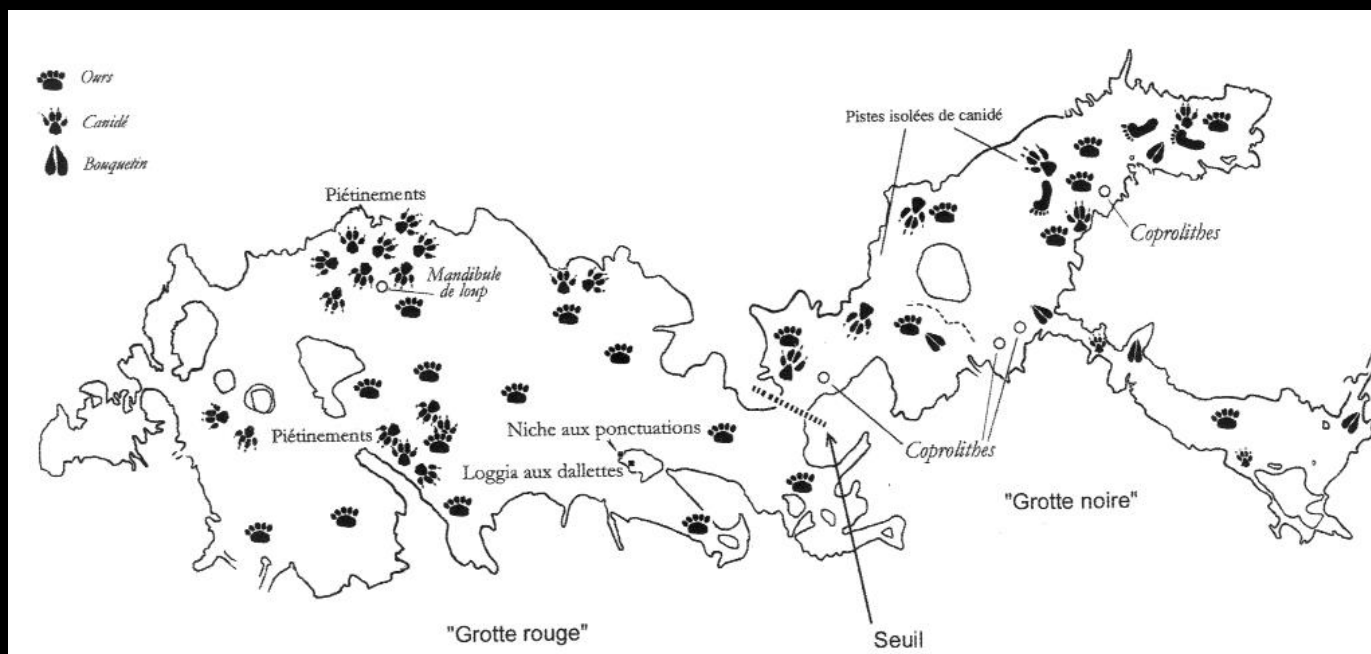
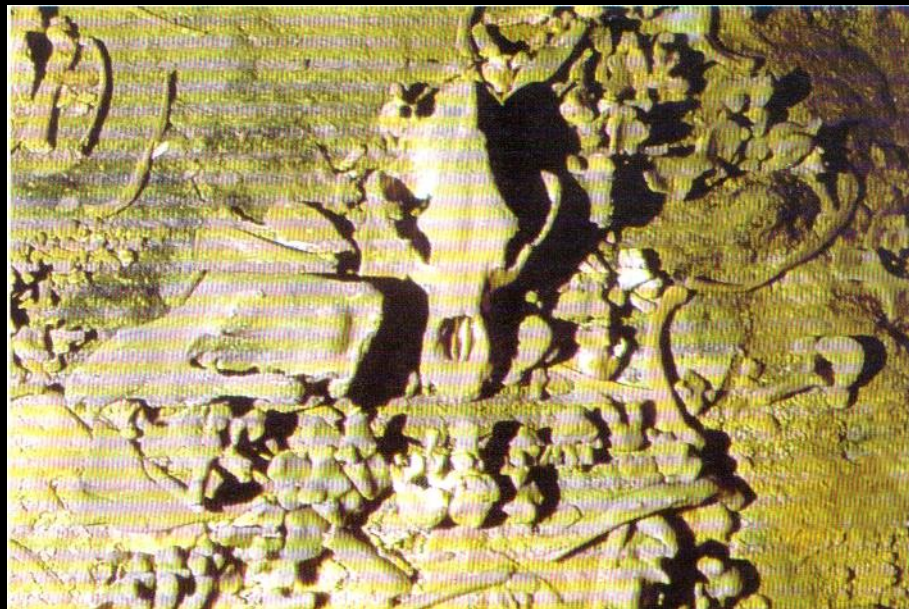
**RÉSERVEZ VOS BILLETS**

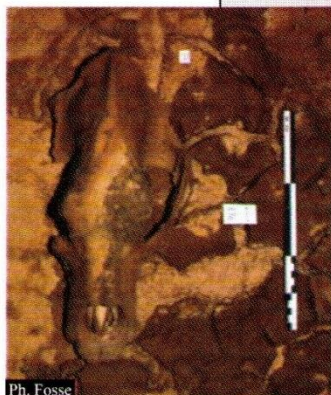
Réservation exclusivement par Internet, et non par téléphone

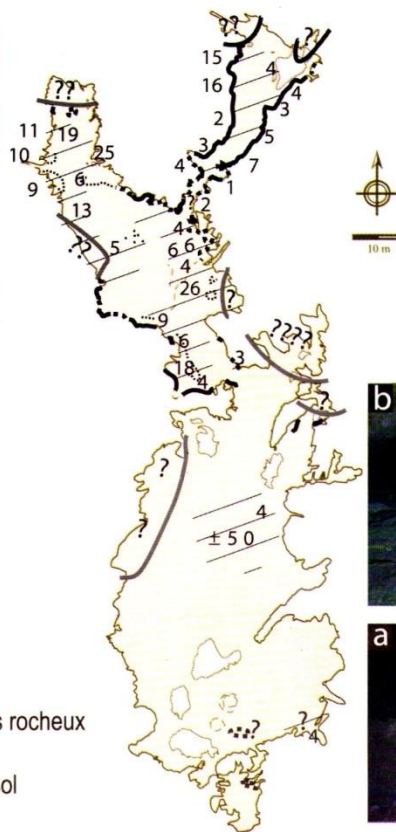
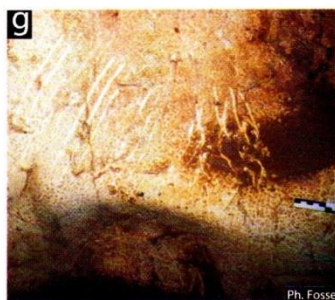
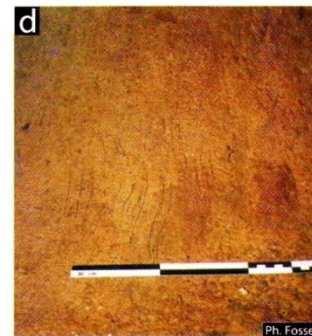
DÉCOUVREZ LA CAVERNE DU PONT D'ARC

PRÉPAREZ VOTRE VISITE À LA CAVERNE

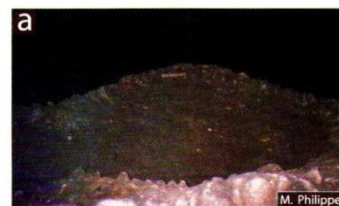
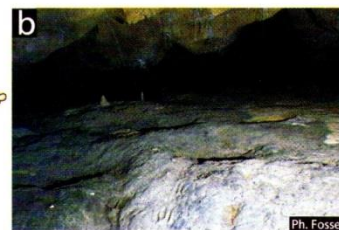
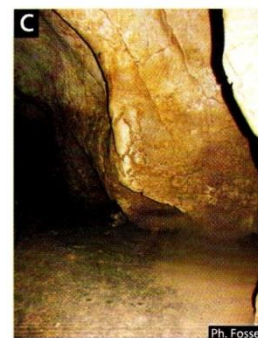








- zones à bauges
- 15 nombre de bauges apparentes
- griffades sur parois : abondantes
- griffades sur parois : peu abondantes
- griffades sur pendants rocheux
- griffades sur bloc au sol
- ?? zones inaccessibles







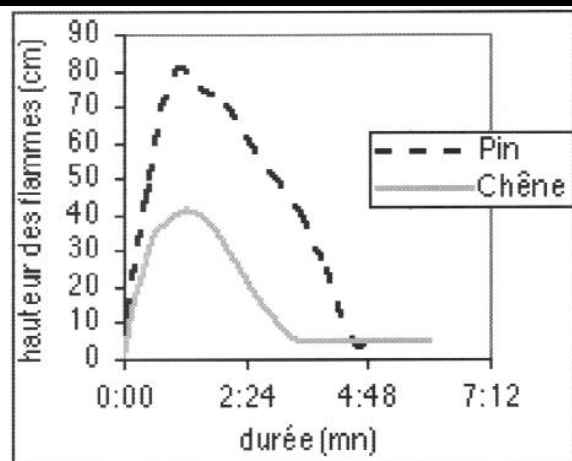


Fig. 6 – Hauteur et durée des flammes de combustion du pin sylvestre et du chêne pubescent.

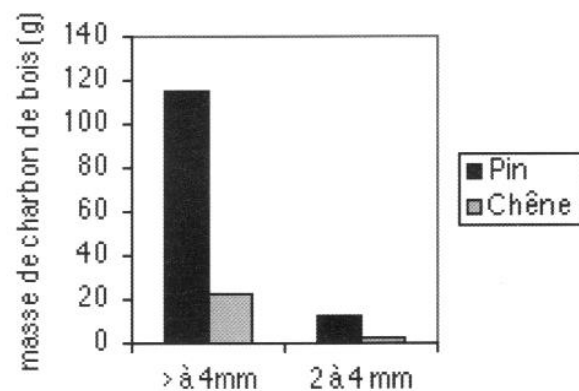
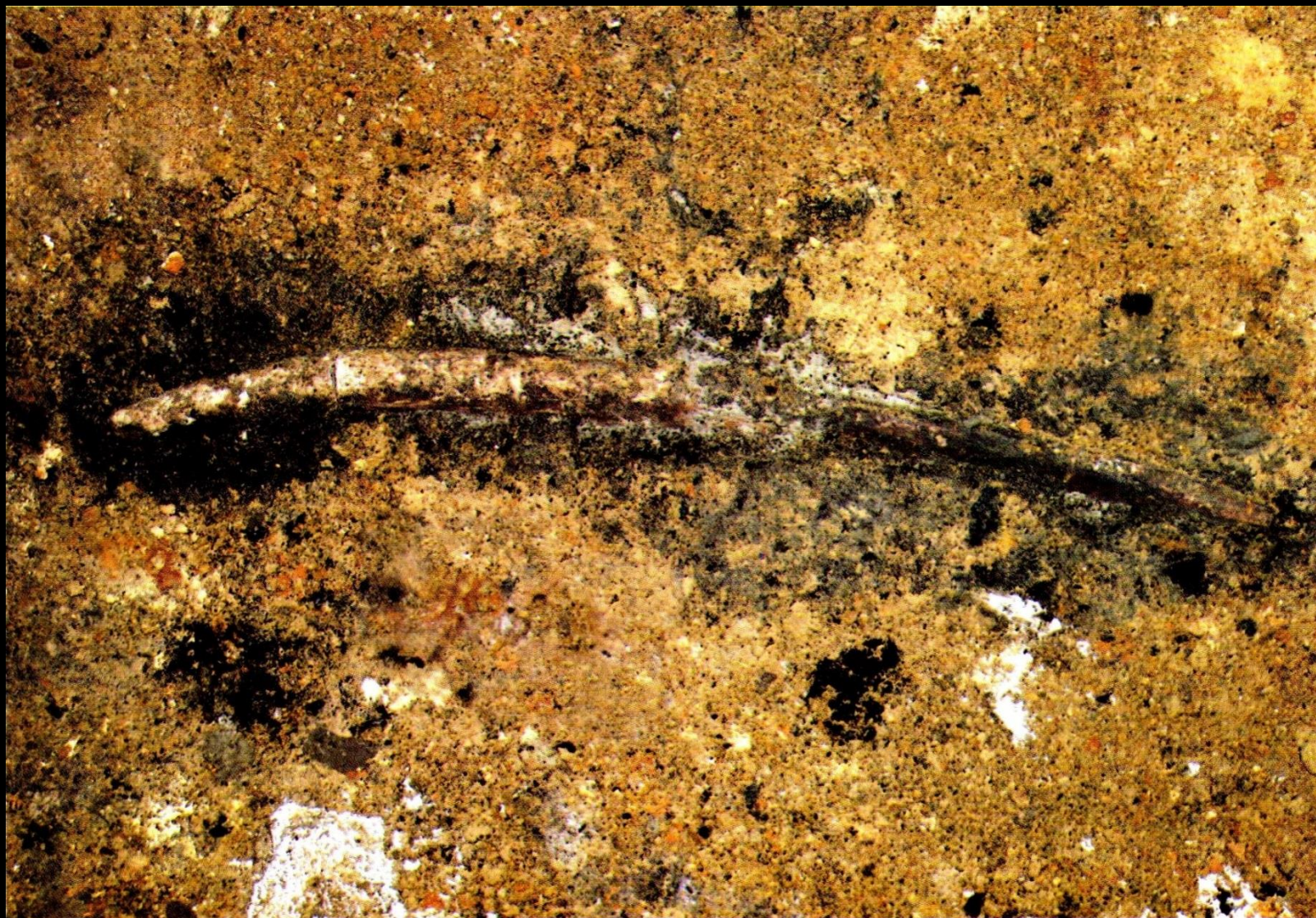
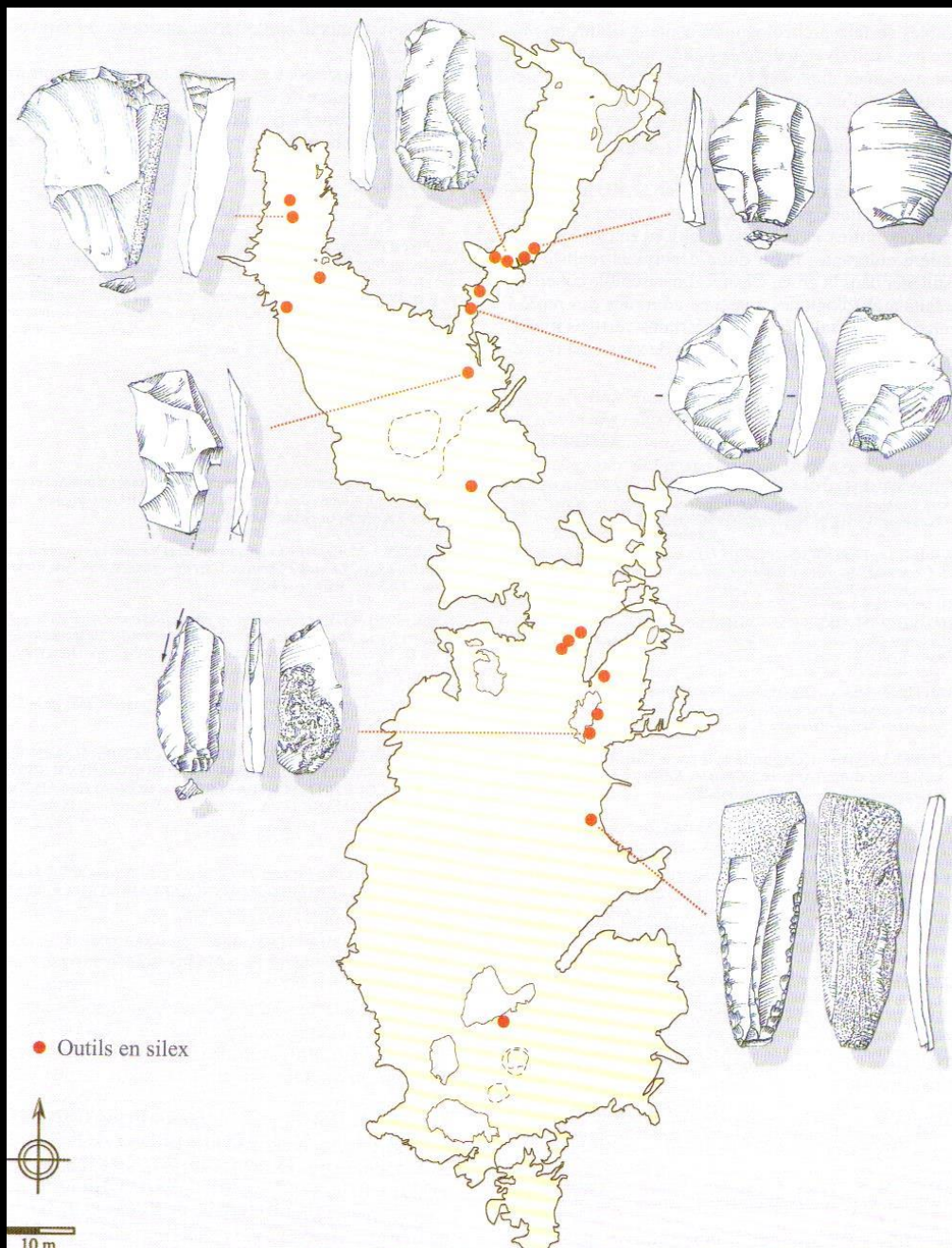


Fig. 7 – Masse résiduelle de charbons de bois de pin sylvestre et de chêne pubescent.









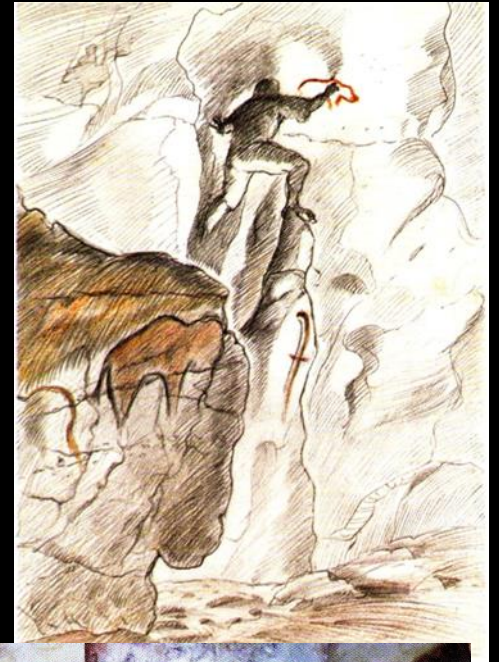
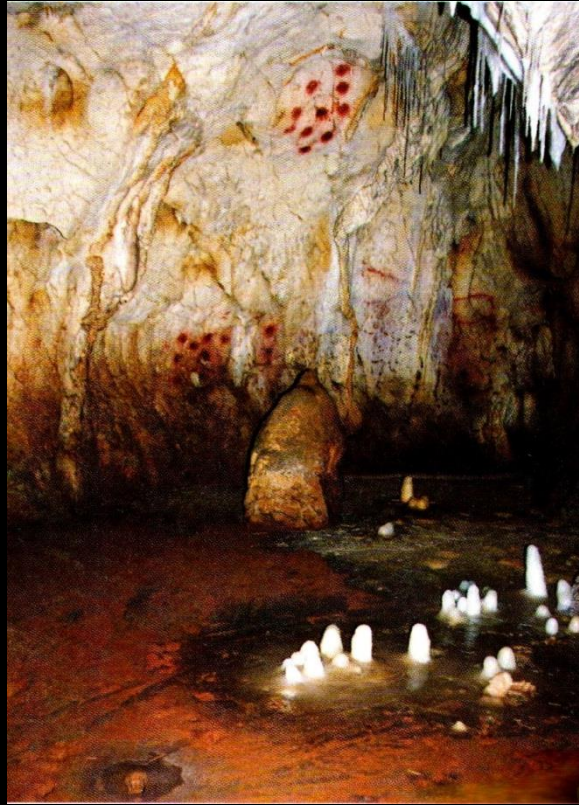
1 m

**Panneau des Chevaux**

**Alcôve des Lions**

**Panneau des Rennes**

**Alcôve du Rhinocéros**





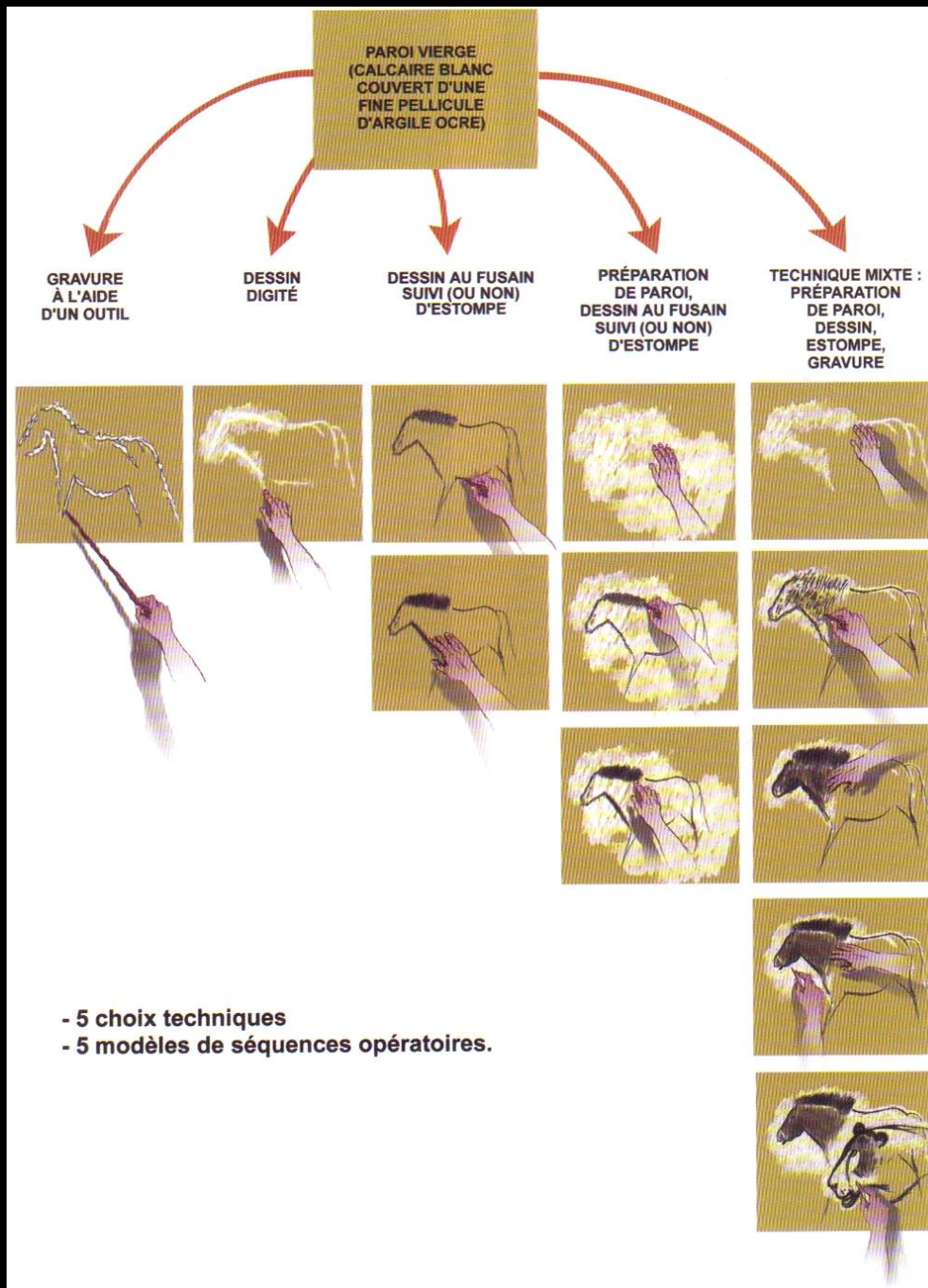


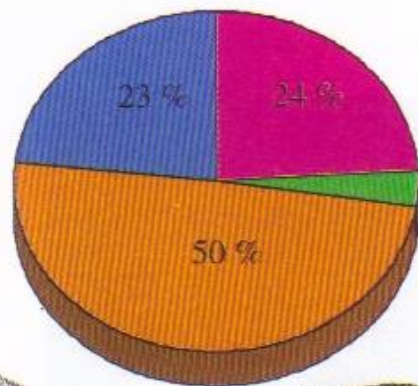




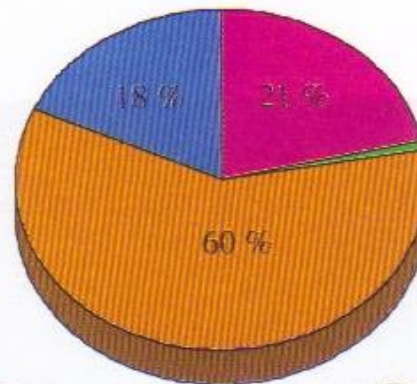
Fig. 1 – Plan de la grotte Chauvet-Pont-d'Arc. Localisation des principales concentrations de figures noires (en trait bleu).



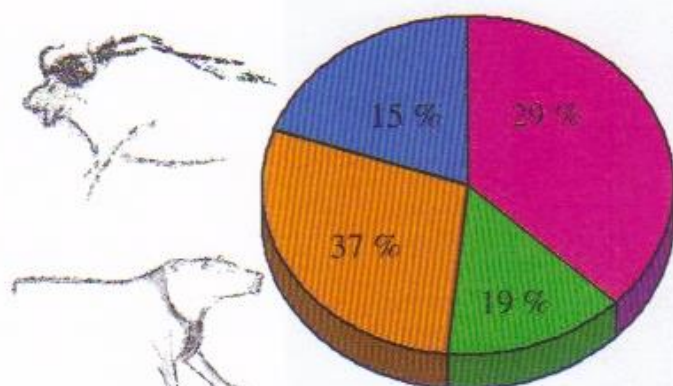




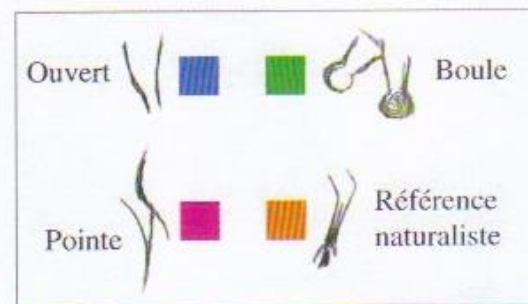
Niaux, Salon Noir



Trois Frères, Sanctuaire



Chauvet

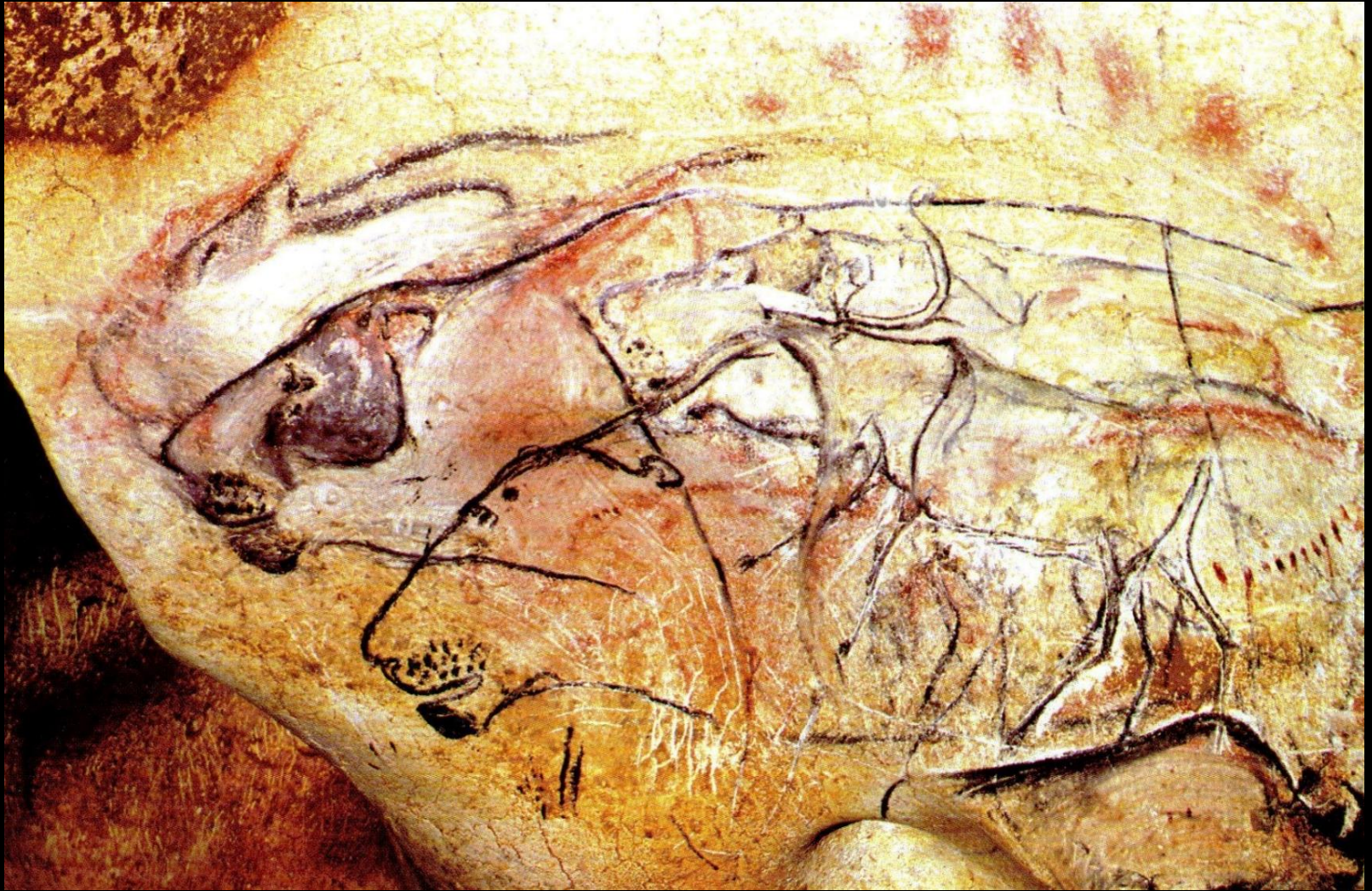




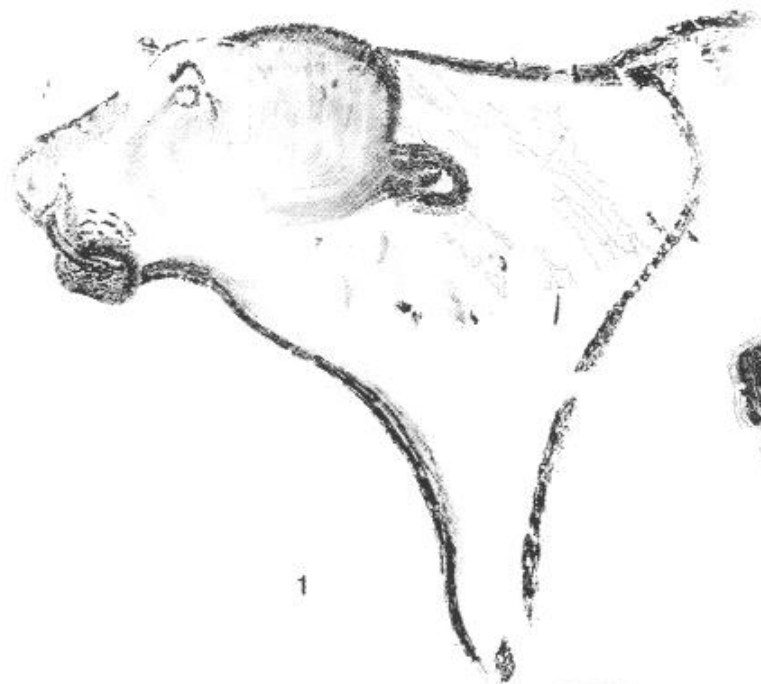
**Figure in rosso: Grotta Chauvet, Ardèche**



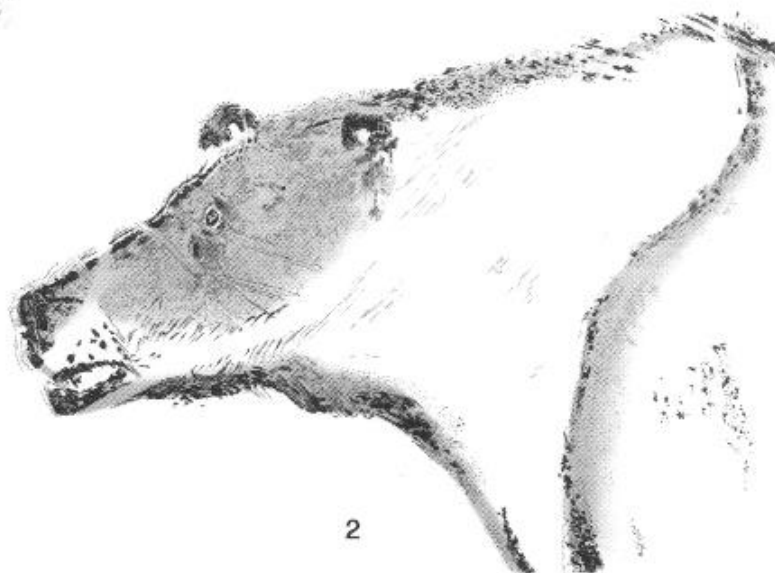




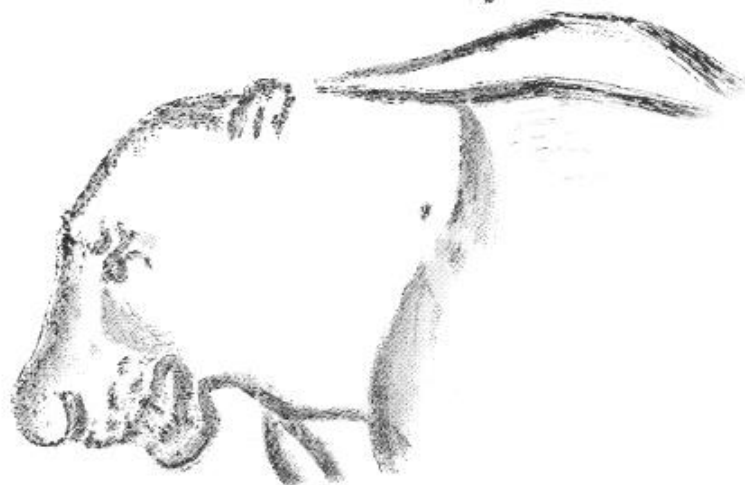




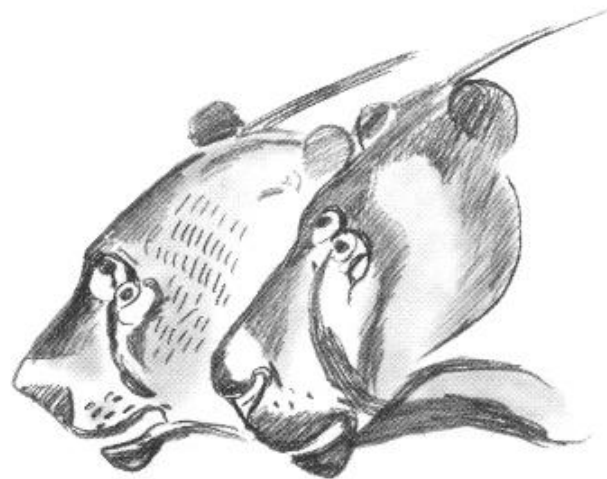
1



2



3



4



Trasportare luce nelle grotte





